



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

As the authors plainly stated in their title, it is a text for beginners, but it might also be used to advantage for rapid reading outside of class by second year pupils.

FLORENCE A. LUCAS

Oak Park High School, Ill.

CONTES DE LA GRANDE GUERRE, written and compiled by HOMER H. HOWARD. 162+85 pp. Ginn and Company, 1920.

Prof. Howard served in France during the war. He made up over there and he has now published as "a reading text of vital interest to the student" a scrap-book containing sixteen pages of text written by himself and reciting his own experiences, and about 140 pages of newspaper clippings. He has added some notes and a vocabulary of 83 pages. The book is entitled *Contes de la Grande Guerre*. Now the French have always been particular about the names they have given to their *genres littéraires*. A *conte* is a "short story" or a "tale," it may even be a "yarn," but what our newspaper men call a "news story" cannot be called a *conte*. *Scènes et récits* would be correct for some parts of the book, *Album* or *Un peu de tout* would be a fitting equivalent for "scrap-book," but *Contes* is decidedly a misnomer.

The Preface sails out in lofty fashion: "My own experience has amply demonstrated the fact that the most successful educators are those who aim to expand their particular subject beyond its inevitably narrow limits, to establish its relations with other subjects in the school curriculum, to assist every other teacher on the staff. This compilation has rudimentary vistas into history, government, sociology, art, and literature. In the hands of a real teacher it should be of far wider import than merely as a French reading text."—A beautiful program, indeed, and one which, carefully carried out, will attract hundreds of students who are eager to spend the forty-five or fifty minutes of a French class on anything that lies outside the "narrow limits" of French grammar.

But some of us still believe that we are expected to teach French. What help does *Contes de la Grande Guerre* offer us in the performance of this our first duty?

The book has no exercises. It does not tell us how to pronounce such names as *Pontanézen*, *Quimper*, *Doullens*, *Nesle*, *Alleik*, *Fouesnant*, etc. It has five, exactly five, grammatical notes, four on page 28 and one on page 29. These state that such or such an expression stands for this or that and is "not good French." But there are many other expressions on those pages and elsewhere in the book which are not good French; how are our students going to know? A few words are called "slang" in the vocabulary or in the notes. Thus *bagnole* is tagged "slang" and the students are

warned; but its neighbor *bouffer* bears no tag and yet we do not want our students to use it for *manger*, (p. 28.) The bulk of the notes are of the "vista" type. "Pontanézen was an old French barracks in which Napoleon was once housed. . . ." p. 17. "Vauban, born 1633, . . . strengthened three hundred old fortresses and built thirty-three new ones." (p. 46.) They do not explain any grammatical difficulties; they really constitute an English text added to the French. They offer no grammatical help.

Let us take the book for what it evidently purports to be: a French text with a vocabulary. Is this text "French"? Can we with safety give it to our students?

Pèlerin has an acute accent (*pêlerin*) in the text, p. 20, although the vocabulary spells it correctly. The vocabulary also is correct in *événement*, but the text has *évènement* on page 55. The text has at least twice *trainner* without the circumflex, p. 15 and p. 29; the vocabulary again is correct. In *éperdûment*, however, with a circumflex, both the text (p. 17) and the vocabulary are mistaken. Skipping a hundred pages we find in close succession *souhaites de bienvenue* for *souhaitis*, p. 121; *cuirassés américaines* for *américains*, p. 122, and *appointements* for *apportements*, p. 123. The latter misprint is repeated in the vocabulary. The author's grammar is as unsafe as his spelling. He calls potatoes *de grosses tubercules* (p. 2) when *tubercule* is masculine; on the same page we read *du même couleur*; on the following page *le paysan n'était pas long* should have *ne fut pas long*; p. 14, *un ordonnance* should be *une ordonnance* and the participle *adossé* should agree with its direct object; p. 134, *il dépassait* is impossible even among the Bas-Bretons, it should be *cela dépassait*.

The Preface complains of "the austerity of certain vocabularies (which) renders the text unconsciously difficult and bore-some." It assures us that "special care has been taken to make this one a real aid to the student." This leads us to hope that the absence of grammatical notes will be amply made up in the vocabulary. Now let a student read *cette fête comporta un concert et un arbre de Noël* (p. 42), he looks up *comporter* and finds "require" and yet the meaning is "include." On page 49 he reads that the ways of some French colonial troops are not like those of the French *territoriaux*, but the vocabulary tells him that the word *territoriaux* means colonial troops! Twice at least does the word *chasseur* appear in the text and it is a fact that only *chasseurs à pied* are meant on page 56 and page 139. Now what is a *chasseur*? The vocabulary tells us that a *chasseur* is a "chasseur" and adds that a *chasseur d'Afrique* is an "African chasseur, light cavalryman for African service"; but what is a *chasseur à pied*? You have seen a *veste fortement échancrée au col* (p. 66) and you will be astonished to hear your students translate *échancré* par "scalloped, rounded at the corners," when they should see a low-cut or deep-cut neck.

We are already spending too much time in our classrooms correcting some of the books we have to use. Until it is thoroughly overhauled "Contes de la Grande Guerre" will not help, it will only complicate the situation.

F. J. KUENY

University of Maine

GIACOSA, Tristi Amori, edited by RUDOLPH ALTROCCHI AND B. M. WOODBRIDGE, with an introduction on the life and work of the author by STANLEY A. SMITH. University of Chicago Press, 1920. 159 pages (Introduction: 1-13; text: 15-98; Notes: 99-129; Vocabulary: 131-159). Price: \$1.50 net; postpaid: \$1.60. The second volume that has been published in the new University of Chicago Italian Series under the general editorship of Professor Ernest H. Wilkins.

Students of Italian in the English-speaking world owe a great debt to the editors and publishers of this admirable play, the masterpiece of one of Italy's greatest modern dramatists, who is well known outside of Italy as the author of another great play: *Come le foglie*. A convincing presentation of the familiar triangle theme, marked by great simplicity, sympathy and moral elevation, the *Tristi Amori* is a welcome addition to the regrettably small repertory of Italian texts edited for college classes. The excellence of the editorial work deserves the highest praise. The Introduction has been assigned to Professor Stanley Smith, who has previously written an article on Giacosa for *The Drama* (no. 10; May, 1913). The present sketch admirably brings out the many sided talent of the dramatist, and particularly his relation to naturalism, in which movement Giacosa's work is refreshingly conspicuous for its wholesomeness and lack of cynicism. "From the generality of dramatic treatments of the 'triangle,'" Professor Smith remarks, "*Tristi Amori* differs in that its important characters, thoroughly human and thoroughly interesting, possess no claim to distinction as heroes, rogues, victims, egotists, or singular products of a corrupt civilization, and in that its moral atmosphere is healthy without being clouded by didactic preoccupation." The Introduction closes with a very satisfactory bibliography, to which we might add, for the sake of greater completeness: E. Boutet, *G. Giacosa*, in *Nuova Rassegna*, Feb. 5, 1893; S. Monti, article in *Rassegna nazionale*, Sept. 16, 1906; also the excellent sketch in D'Ancona e Bacci, *Manuale*, VI, 311 ff. As frequent references are made in the Introduction to "martellian verse," a term quite unfamiliar to most students, and not given in English dictionaries nor in some of the larger Italian ones, it would have been helpful to add in a note a statement to the effect that martellian verse derives its name from its inventor, Pier Jacopo Martelli (1665-